

THE METROPOLITAN MUSEUM OF ART



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PRICED
ENGRAVINGS AND ETCHINGS
By Old and Modern Masters

Property of the Estate of the Late

J. P. MORGAN

SOLD BY ORDER OF THE EXECUTORS



Public Auction Sale
Wednesday, March 22 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22

1944

SALE NUMBER 546

FREE PUBLIC EXHIBITION

*From Thursday, March 16, to Time of Sale
Weekdays from 9 to 5:30, Closed Sunday*

PUBLIC AUCTION SALE

Wednesday Evening, March 22 at 8:15 p. m.

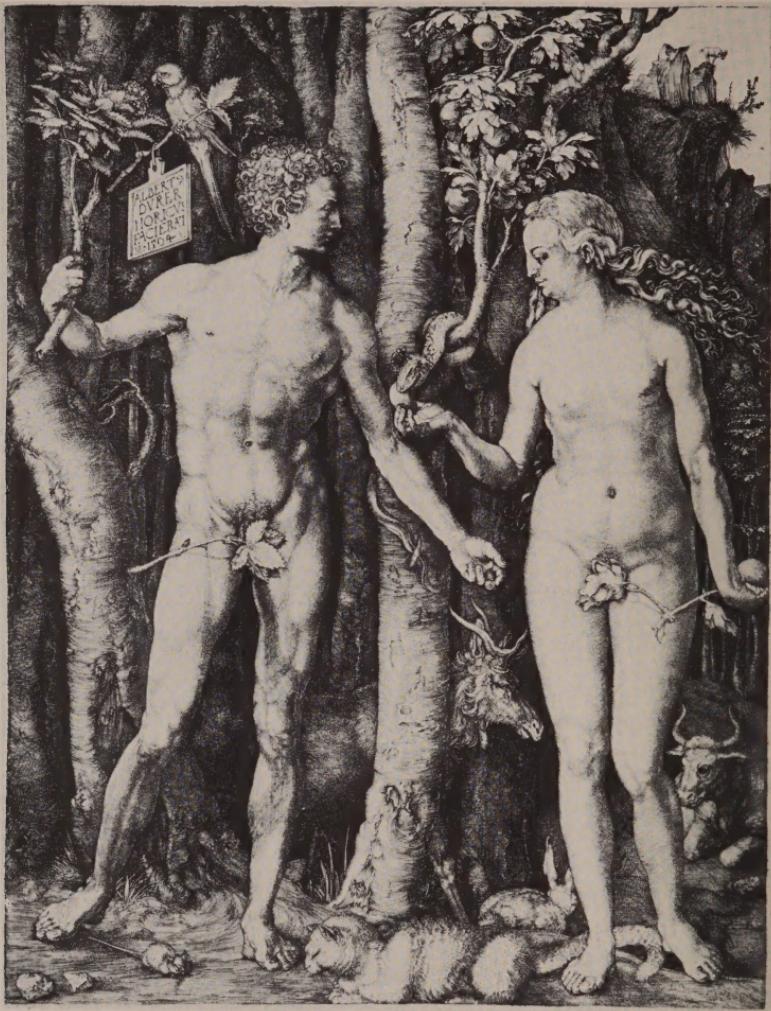
EXHIBITION AND SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

✓ ✓ ✓

Sales Conducted by

**HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION**

1944



DURER'S FAMOUS ENGRAVING: ADAM AND EVE

[NUMBER 40]

ENGRAVINGS AND ETCHINGS

By Old and Modern Masters

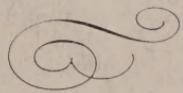
DURER, REMBRANDT, CRANACH, DE LAUNAY
EARLOM, HOLLAR, SCHONGAUER
MASSON, MOREAU

Property of the Estate of the Late

J. P. MORGAN

Removed from His Residences at
231 Madison Avenue, New York, and
Matinicock Point, Glen Cove, L. I.

SOLD BY ORDER OF THE EXECUTORS



Public Auction Sale
Wednesday, March 22 at 8:15 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK 22 · 1944

ART PROPERTY AND BOOKS

Objects of art and books, property of the Estate of the late J. P. Morgan, are described in two separate catalogues. The art property will be sold at these galleries on the afternoons of March 22, 23, 24 and 25, following exhibition each weekday commencing March 18. The books will be sold on the afternoon of March 21, following exhibition each weekday commencing March 16.

*The Parke-Bernet Galleries
Will Execute Your Bids*
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

P R I C E D C A T A L O G U E S

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
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CONDITIONS OF SALE—*concluded*

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15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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EVENING SESSION

Wednesday, March 22, 1944, at 8:15 p.m.

CATALOGUE NUMBERS 1 TO 112 INCLUSIVE

JOHN SAMUEL AGAR

Celebrated English Engraver. Born in 1754; died in 1812.

151
1. MRS. DUFF. *Stipple Engraving*

After the painting by R. Cosway. Good impression, published May 1807. Trimmed to the platemark; in good condition, margin foxed. Together with a mezzotint portrait by Samuel Cousins of Miss Croker, after the painting by Lawrence; good impression, with large margins, slightly foxed. Framed.

ANONYMOUS

2. A BIRD. *Woodcut*

An old woodcut of a bird. On the back of the cut is a stamp bearing the inscription *J. L. Schrag, verlag Nurenberg*, in the centre of which is a man's head. Good impression on old paper. Small margins; in perfect condition. Framed.

70-
3. CHILDREN IN THE WOOD, plates 1 and 2. *Mezzotint engravings*

Not listed in Smith. Good impression, published May 15, 1797. Trimmed to the platemark; in good condition. Framed.

75-
4. THE DUCHESS OF DEVONSHIRE. *Mezzotint engraving*

Engraved by T. MacKlin. After the painting by Lady Diana Beauclerk. Proof before all letters. Good impression. Trimmed to the platemark; repaired in the upper left corner of the print.

20-
5. FUNERAL PROCEEDINGS OF QUEEN MARY. *Engraving*

Proof before all letters. Good impression. Large margins; with tear in the right side of the print, and slightly foxed. Framed.

15-
6. STALLION AND MARE. *Mezzotint engraving*

After the painting by Mr Stubbs. Good impression, published in 1776. Trimmed to the platemark; in good condition. Together with two original mezzotint engravings, Country Life, and Ducks; good impressions, trimmed to the platemark; in good condition. Framed.

JEAN JOSEPH NICOLAS BALECHOU

Celebrated French engraver. Born in 1715; died in 1765.

7. PORTRAIT OF HENRY COMTE DE BRUHL. *Engraving*

25-
After the painting by Louis de Sylvestre. Fine impression. Small margins; in perfect condition. Framed.

FRANCESCO BARTOLOZZI

Celebrated English engraver. Born about 1728; died in 1813.

100-
8. VIEW OF THE INSIDE OF THE ROYAL EXCHANGE, IN LONDON; VIEW OF THE OUTSIDE OF THE ROYAL EXCHANGE, IN LONDON. *Engravings*

Two engravings by Bartolozzi with the delineation by Mr Chapman and the figures by Lutherburgh. Good impressions. Small margins, badly foxed. Framed.

28-
9. MUSIC; DRAWING; THE OFFER OF LOVE. *Stipple engravings*

Three stipple engravings by Bartolozzi. The first two listed in color after the paintings by G. B. Cipriani. Good impressions. Trimmed within the platemarks; in perfect condition. Framed.

JACQUES FIRMIN BEAUVARLET

Celebrated French engraver. Born in 1731; died in 1793.

70-
10. LA LECTURE ESPAGNOLE. *Engraving*

Portalis, no. 20. After the painting by Carl Van Loo. Superb proof before all letters, signed in pencil by Beauvarlet. Small margins; in perfect condition. Framed.

This has always been considered one of the artist's finest plates. The figure of the governess is said to be a likeness of the painter's wife.

50-
11. PORTRAIT OF J. B. POQUELIN DE MOLIERE. *Engraving*

Beraldi, no. 34. After the painting by S. Bourdon. The rare first of five states. An extremely fine impression. Large margins; in perfect condition.

12. LES ENFANTS DU PRINCE DE TURENNE. *Engraving*

After the painting by F. Drouais. Fine impression. Small margins; in perfect condition. Framed.

10-

BARTHOLOMAUS BEHAM

One of the "Little Masters". Born about 1496; died in 1540.

13. ST. CHRISTOPHER. *Engraving*

Bartsch, no. 10. Original engraving by Beham. The rare first state. Good impression, bearing the date 1520. In good condition. Framed.

35-

FRANK W. BENSON

Contemporary American etcher.

14. THE ALARM. *Etching*

Paff, no. 111. Original etching by Benson. Published state. Extremely fine impression on Shogun paper, signed by the artist. In fine condition. Edition limited to 100 proofs. Plate destroyed. Framed.

25-

15. LIGHTING IN. *Etching*

Paff, no. 244. Original etching by Benson. Published state. Fine impression on Whatman paper, signed by the artist. In perfect condition. Edition limited to 150 proofs. Plate destroyed. Framed.

25-

G. F. BLONDEL

French mezzotinter. Born in 1705; died in 1775.

16. TWO VIEWS OF THE INSIDE OF A CHURCH. *Mezzotints*

Two mezzotint engravings by Blondel. Good impressions, one a proof before letters, the other with the inscription. Small margins; in perfect condition. Framed.

35-

17. VIEW OF THE STAIRS OF THE VATICAN; A VIEW OF THE INSIDE OF A SEPULCHRAL CHURCH.

Two mezzotint engravings by Blondel. Good impressions, both with inscriptions. Small margins; in perfect condition. Framed.

18. VIEW OF THE TEMPLE OF BACCHUS AT ROME; VIEW OF A PRISON OF
THE COMPOSITION OF MR. BLONDEL DONE AT ROME. *Mezzotints*

Two mezzotint engravings by Blondel. Good impressions, both with inscriptions. Small margins; in perfect condition. Framed.

30-

19. VIEW OF THE VESTIBULE OF ST. MARY AT ROME; A VIEW OF THE VES-
TIBULE OF ST. PETER AT ROME. *Mezzotints*

Two mezzotint engravings by Blondel. Good impressions, both with inscriptions. Small margins; in perfect condition. Framed.

35-

JAN BOTH

Celebrated Dutch Etcher. Born about 1610; died about 1650.

200-
20. MAN WITH DONKEY; A LANDSCAPE WITH TREES. *Etchings*

Two original etchings by Jan Both. Good impressions, in good condition. Trimmed to the platemarks. Together with an original etching, Man and Donkey Resting, by Van Diegenbuth; extremely fine impression, in good condition, trimmed to the plate-mark. Framed.

THOMAS BURKE

Celebrated English mezzotinter. Born in 1749; died in 1815.

40-
21. LADY RUSHOUT AND DAUGHTER. *Stipple engraving in color*

After the painting by Angelica Kauffmann. Fine impression; trimmed to the plate-mark, in good condition. Together with a stipple engraving of a lady with a fan; good impression, large margins, in perfect condition. Framed.

40-

22. UNA. *Stipple engraving*

After the painting by Angelica Kauffmann. Good impression; with small margin, slightly foxed. Together with a stipple engraving, The Duchess of Devonshire and Viscountess Duncannon, by Dickinson after the painting by Angelica Kauffmann; good impression, small margins, slightly foxed. Framed.

SIR DAVID YOUNG CAMERON

Contemporary Scottish painter-etcher, of high merit, born in Glasgow in 1865.

10-
23. WHITE HORSE CLOSE. *Etching touched with drypoint*

Rinder, no. 86. Original etching by Cameron. Good impression, signed by the artist, somewhat foxed. Framed.

FRANCOIS CHEREAU

Skilful French engraver. Born in 1680; died in 1729.

10-
24. LA MARIEE DE VILLAGE. *Engraving*

After the painting by Antoine Watteau. Good impression. Small margins; with tear through the center. Framed.

CHARLES NICOLAS COCHIN

Well-known French engraver. Born in 1688; died in 1754.

25-
25. LE GARCON CABARTIER. *Engraving*

After the painting by J. S. Chardin. Extremely fine impression. Large margins; in perfect condition. Framed.

From the Queen of Prussia Collection.

25-
26. L'ECUREUSE. *Engraving*

After the painting by J. S. Chardin. Extremely fine impression. Large margins; in perfect condition. Framed.

From the Queen of Prussia Collection.

SAMUEL COUSINS

Celebrated English mezzotint engraver. Born in 1801; died in 1887.

18-
27. MISS CROKER. *Mezzotint engraving*

After the painting by Sir Thomas Lawrence. Good impression, published August 1828. Trimmed to the platemark; in good condition. Together with two stipple engravings, Miss Caroline Ponsonby, by Bartolozzi, and Duchess of Roxburgh, by Mackenzie; good impressions, slightly foxed. Framed.

LUCAS CRANACH (The Elder)

Born at Krouach, near Bamberg, 1472; died at Weimar, 1553. He served more than sixty years as painter to the court of Saxony during the lifetime of Frederick the Wise and the two succeeding Kings. The great majority of his designs were engraved on wood, but there also exist a few pieces on copper by him.

28. THE PENANCE OF SAINT JOHN CHRYSOSTOM. *Engraving*

300-
Bartsch, no. 1. Original engraving by Cranach. Beautiful, rich impression, signed in the plate with the initials L. C. and date 1509. In perfect condition. With the Morgan collection stamp on back of print.

Purchased from Colnaghi of London.

This engraving shows purely German tendency, recalling the work of Altdorfer and one or two of the very earliest plates of Dürer. The rocky, mountainous country and the pine forest to the south of Dresden probably inspired the background.

[See illustration]

29. UN TOURNOI. *Woodcut*

65-
Bartsch, no. 124. Original woodcut by Cranach. Good impression, signed in the block with the initials L. C. and date 1506. In fine condition. With the Morgan collection stamp on the back of print.

Purchased from Colnaghi of London.

JEAN DAULLE

Skilful French Engraver. Born in 1703; died in 1763.

30. MLLÉ. PELISSIER. *Engraving*

10-
After the painting by H. Drouais. Good impression. Small margins; in perfect condition. Framed.

EDWARD DAYES

Celebrated English mezzotint engraver. Born in 1763; died in 1804.

31. CHILDREN NÜTTING. *Mezzotint*

160-
Not listed in Smith. After the painting by G. Morland. Extremely fine impression, final state, published July 1, 1788, with full inscription. Small margins; in perfect condition. Framed.

JOHN DEAN

Celebrated English mezzotint engraver. Born in 1750; died in 1805.

32. LADY ELIZABETH HERBERT AND SON. *Mezzotint*

60-
Smith, no. 11. After the painting by Sir Joshua Reynolds. Extremely fine impression in the second state, published February 1, 1779, with full inscription. Small margins; in perfect condition. Framed.



THE PENANCE OF SAINT JOHN CHRYSOSTOM

[NUMBER 28]

DE KONING DE BREA

French Mezzotint engraver.

33. DAPHNIS ET CLOE. *Mezzotint*

Not listed in Smith. After the painting by Greuze. Good impression, final state with inscription. Small margins; in good condition with slight fold in the center of the plate. Framed.

✓-

JOHANNES THEODORUS DE BRY

Celebrated Dutch engraver. Born in 1528; died in 1598.

10-

34. AVARITIA. *Engraving*

Original engraving by De Bry. Very rare. Good impression, signed in the plate. Trimmed to the platemark; in fine condition. Framed.

✓-

NICHOLAS DE LAUNAY

Celebrated French engraver. Born in 1739; died in 1792.

✓-

35. LA RECONNAISSANCE DE FONROSE. *Engraving*

Portalis, no. 2. After the painting by Etienne Aubray. Fine open letter proof. Small margins; in perfect condition. Framed.

35-

36. LA CONSOLATION DE L'ABSENCE. *Engraving*

Portalis, no. 24. After the painting by N. Lavreince. Good impression. Good margins; in perfect condition. Framed.

"In 'Consolation de l'Absence' we have a technical masterpiece."—G. S. HEIMAN

30-

37. LE PETIT PREDICATEUR. *Engraving*

Portalis, no. 14. After the painting by J. Honoré Fragonard. Fine impression. Small margins; in good condition, but slightly foxed. Framed.

✓-

38. DITES DONC S'IL-VOUS-PLAIT. *Engraving*

Portalis, no. 16. After the painting by J. Honoré Fragonard. Extremely fine impression. Good margins; in perfect condition. Framed.

AUGUSTIN DE SAINT-AUBIN

Celebrated French engraver. Born in 1736; died in 1807.

39. LOUISE EMILIE, BARONNE DE ***; ADRIENE SOPHIE, MARQUISE DE ***.

Engravings

Two engravings by Aug. de St. Aubin. Good impressions. Small margins; in perfect condition. Framed.

ALBRECHT DURER

Born at Nuremberg in 1471 and died there in 1528. Dürer was of Hungarian descent, his father coming from the little village of Eytas in Hungary. In 1486 Albrecht entered the studio of Michael Wolgemut, the best Nuremberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany.

"Nothing is actually known about the beginnings of Dürer's activity as an engraver. He probably learnt something about it from the goldsmiths' shops at Nuremberg; his own father followed that trade. He just missed, by Martin Schongauer's death in 1491, the chance of becoming the pupil of the greatest fifteenth century engraver, but he spent some time with Martin's brothers at Colmar, and it must have been there that he laid the foundations of his skill, though we possess no engravings from his hand, except possibly *The Great Courier*, that date from his *Wanderjahre*, or even, it is generally thought, from any earlier period than his return to Nuremberg from the first journey to Venice in 1495.

"It has sometimes been asserted that Dürer never surpassed Schongauer in technical perfection. I am not of that opinion. He attempted and achieved much more difficult tasks in filling such large plates as the famous three of 1513-14, the earlier *St. Eustace*, *Nemesis*, and *Adam and Eve*, or the *St. Anthony* of 1519, with minute details of absolute clearness, differentiating textures and materials from one another with unerring skill, and engraving the whole so neatly and firmly that the plates could yield a large number of fine impressions without deterioration."—CAMPBELL DODGSON

40. ADAM AND EVE. *Engraving*

Bartsch, no. 1; Dodgson, no. 39. Original engraving by Dürer. Finished state with the changed date and the rift in the tree under the armpit of Adam. Extremely fine impression, signed in the plate with the monogram AD and date 1504. In splendid condition. From the P. Mariette and Seymour Haden collections.

"It was the engraving of Adam and Eve, according to Thausing, 'which first brought Dürer before the world in the full consciousness of his power, as undisputedly the greatest master of the burin [of his time] . . . The great significance of these figures for the people north of the Alps is this, that they proclaim the emancipation of the flesh, under the influence of the antique—its release from the curse which for fifteen hundred years had rested upon it.'—S. R. KOEHLER

[See frontispiece]

41. THE PRODIGAL SON. *Engraving*

Bartsch, no. 28; Dodgson, no. 10. Original engraving by Dürer. Fine impression, signed in the plate with the monogram AD. Mounted and repaired in upper part of print. With the Morgan collection stamp on the back of print.

Purchased from Colnaghi of London.

35-

42. THE FOUR RIDERS. *Woodcut*

Bartsch, no. 64. Original woodcut by Dürer. Extremely fine impression on watermarked paper, bearing the artist's monogram AD. Slight tear in upper right corner of the block. With the Morgan collection stamp on back of print. From the Apocalypse series.

Purchased from Colnaghi of London.

650-

43. NEMESIS (Sometimes called The Great Fortune). *Engraving*

Bartsch, no. 77; Dodgson, no. 33. Original engraving by Dürer. Extremely fine impression, signed in the plate with the monogram AD. With slight pin hole and paper fold through the center of the print, otherwise in superb condition.

The landscape has been identified as a view of Klausen in the South Tirol. The engraving illustrates lines from Manto, a poem by Angelo Poliziano, printed in 1498 by Aldus at Venice.

[See illustration]

350-

105 44. THE NATIVITY OF THE VIRGIN. *Woodcut*

Bartsch, no. 80. Original woodcut by Dürer. Fine impression, bearing the artist's monogram AD. Mounted and folded across the center of the print; has slight repair in the upper right corner. With the Morgan collection stamp on back of print.

Purchased from Colnaghi of London.

105

80 45. THE CANNON. *Etching*

Bartsch, no. 99. Original etching by Dürer. Extremely fine impression, showing full platemark, signed in the plate AD 1518. In perfect condition. With the Morgan collection stamp on the back of print.

Purchased from Colnaghi of London.



"NEMESIS" OR "THE GREAT FORTUNE"

[NUMBER 43]



[NUMBER 46]

46. THE LITTLE HORSE. *Engraving*

Bartsch, no. 96; Dodgson, no. 43. Original engraving by Dürer. Beautiful, rich impression, signed in the plate with the monogram AD and date 1505. In perfect condition. With the Morgan collection stamp on the back of print.

From the Th. Rousseau collection.

Purchased from Colnaghi of London.

[See illustration]

47. ST. CHRISTOPHER. *Woodcut*

Bartsch, no. 103. Original woodcut by Dürer. Extremely fine impression, bearing the date 1511. In perfect condition. With the Morgan collection stamp on back of print.

Purchased from Colnaghi of London.

150-

RICHARD EARLOM

Eminent English mezzotint engraver. Born in 1743; died in 1822.

48. A FLOWER PIECE; A FRUIT PIECE. *Mezzotints*

J. E. Wesseley, nos. 144 and 145. After the paintings by Jan Van Huysum. Second states, with the names of painter and engraver and publication line in scratch letters and coat of arms. Fine impressions. Good margins; in perfect condition. Framed.

175-

GERARD EDELINCK

Celebrated Flemish engraver. Born in 1649; died in 1707.

49. MARTIN VAN DEN BOGAERT. *Line engraving*

Dumesnil, no. 182. After the painting by Hyacinthe Rigaud. Extremely fine impression, the second of four states before the phrase "Se vend a Paris chez Drevet". Small margins; in perfect condition. Framed.

40-

WILLIAM FAITHORNE

Born in London in 1616; died there in 1691. A pupil of Robert Peake and of Robert Nanteuil.

30-

50. SIR THOMAS FAIRFAX. *Line engraving*

After the painting by R. Walker. Fine impression, before the painter's and publisher's names. Small margins; in perfect condition.

From the Didot and Hubert collections.

10-

51. GULIELMUS SANDEFONUS; L'ILLUSTRISSIMO CAVALIERO GIOVANNI VICONTE MORDAUNT. *Line engravings*

The former after the painting by Souse. Good impressions. Trimmed to the platemark; the latter slightly repaired. Framed.

J. FINLAYSON

Celebrated English mezzotint engraver. Born in 1730; died in 1776.

52. ELIZABETH, DUCHESS OF ARGYLL. *Mezzotint*

Smith, no. 1. After the painting by C. Read. Fine impression, the second state, with inscription, published November 10, 1770. Large margins; in good condition but with margins foxed. Framed.

- 25- 53. ELIZABETH, DUCHESS OF ARGYLL. *Mezzotint*

Smith, no. 1. After the painting by C. Read. Fine impression, the second state, with inscription, published November 10, 1770. Large margins; in good condition but with margins foxed. Framed.

HEINRICH GOLTZIUS

Celebrated Dutch painter-engraver. Born in 1558; died in 1617.

- 20- 54. CE GRAND ROY QUE TUVOYS EST REMPLY DE LA GRACE DE MARS ET DE PALLAS. *Engraving*

Good impression, in good condition. Small margin. Framed.

VALENTINE GREEN

Celebrated English mezzotint-engraver. Born in 1739; died in 1813.

- 45- 55. LADY ELIZABETH DELME AND CHILDREN. *Mezzotint*

110- Smith, no. 35. After the painting by Sir Joshua Reynolds. Extremely fine impression, the rare first state before engraved inscription in scratched letters, published July 1st, 1779. Large margins; slightly foxed. Framed.

[See illustration]

H. GUTTENBERG

Well-known German engraver. Born in 1749; died in 1818.

- 115- 56. PERRETTE. *Engraving*

After the painting by Baudouin. Fine impression; with small margins, in good condition. Together with two engravings by C. Macret: Portraits of Marie Antoinette and Louis Seize Roi des Francais, the former after the painting by LeBrun: good impressions, trimmed to the platemark, in good condition. Framed.



LADY ELIZABETH DELME AND CHILDREN

[NUMBER 55]

FRANCIS HAWARD

Well-known English engraver. Born in 1759; died in 1797.

57. MASTER BUNBURY. *Mezzotint engraving*

After the painting by Sir Joshua Reynolds. Good impression, published November 1, 1781. Trimmed to the platemark; good condition, but slightly foxed. Framed.

10-

ISIDORE STANISLAS HELMAN

Well-known French engraver. Born in 1743; died in 1806.

58. LE JARDINIER GALANT. *Engraving*

Portalis, no. 18. After the painting by Baudouin. Good impression, third state. Trimmed to the platemark, in good condition but slightly foxed. Framed.

20-

HANS HOLBEIN (The Younger)

Celebrated German painter-engraver. Born in 1497; died in 1543.

59. STUDY OF COLUMNS. *Engraving*

Good impression, signed in the plate. Trimmed to the platemark; in good condition. Together with an engraving, The Festival, by Lascivia; good impression, slightly repaired in the upper part of the plate. Framed.

28-

COMPTON HOLLAND

French engraver.

60. PRINCESS MARIE. *Line engraving*

After the painting by Delaran. Good impression. Trimmed to the platemark; in good condition. Together with two line engravings: King Edward VI by Passieus, and Ernestus by Wierix; good impressions, trimmed to the platemarks, in good condition. Framed.

18'

WENCESLAUS HOLLAR

Celebrated Bohemian painter-etcher. Born in 1607; died in 1677.

61. THE DEAD HARE. *Etching*

Etching by Hollar after the painting by Peter Boel. Fine impression. Trimmed to the platemark; in perfect condition.

10-

62. THE MUFFS. *Etching*

Original etching by Hollar. Extremely fine impression, signed in the plate W. Hollar, 1647. Trimmed to the platemark; in perfect condition. Framed.

One of the most wonderful etchings of still life in the history of the art.

30-

63. PIAZZA IN CONVENT GARDEN. *Etching*

Original etching by Hollar. Good impression. Small margins; in perfect condition. Framed.

10-

64. PORTRAIT OF ALBRECHT DURER. *Etching*

Etching by Hollar after the painting by Albrecht Dürer. Fine impression. Trimmed to the platemark; in perfect condition.

20-

From the F. Koch collection.

25-

65. LANDSCAPE BESIDE A STREAM; A COUNTRY ROAD. *Etchings*

Two etchings by Hollar. Good impressions, signed in the plates. Trimmed to the platemarks; in good condition. Framed.

20-

66. THE MOST ILLUSTRIOUS . . . PRINCE JAMES, DUKE OF YORK . . . ; THE MOST NOBLE ROBERT, EARL OF ESSEX AND EWE. . . *Etchings*

Two original etchings by Hollar. Good impressions. The former with small margins, the latter trimmed inside the platemark; in good condition. Framed.

- 65- 67. HANS VON ZURCH GOLTSCHMIDT; EFFIGIES ALBERTE TUA DURERE; PIETRO ARETINO. *Etchings*

Three etchings by Hollar. Good impressions. Trimmed to the platemarks; in good condition. Framed.

- 30- 68. SPRING; SUMMER; AUTUMN; WINTER. *Etchings*

Four original etchings by Hollar. Rare. Good impressions, signed in the plates. Trimmed to the platemarks; in fine condition. Framed.

- 10- 69. JOHANNES VAN BALEN; THE TRUE EFFIGIES OF NATHANIEL NYE . . .; CAROLVS II . . . REX . . .; HENRICO VAN DER BORCHT . . *Etchings*

Four etchings by Hollar. Good impressions, signed in the plates. Trimmed to the plate-marks; in good condition. Framed.

LOUIS JACOB

Well-known French engraver. Born in 1712; date of death unknown.

- 35- 70. DEPART DES COMEDIENS ITALIENS EN 1697. *Engraving*

After the painting by A. Watteau. Good impression. Small margins; in fair condition, foxed. Framed.

JEAN FRANCOIS JANINET

France's greatest engraver in the colored gouache style. Born in 1752; died in 1813.

"He seems to have introduced color printing into France. His work is almost entirely reproductive and embraces a multitude of subjects from landscape to portrait."—HIND

71. PALAIS BOURBON, COTE DE LA COUR; VUE DE LA FACADE DU VAL-DE-GRAVE, FAUBOURD ST. JACQUES. *Engravings*

Two engravings by Janinet, the former printed in color. After the paintings by Durand. Good impressions; in good condition, slightly foxed. Framed.

72. COUR DU LOUVRE; VUE DE LA SORBONNE, COTE DE LA COUR;
VUE DES TUILLERIES. *Engravings*

Three engravings by Janinet. After the paintings by Durand. Good impressions; in good condition, slightly foxed. Framed.

- 10- 73. VUE DE L'HOTEL ROYAL DES INVALIDES . . .; VUE DU COLLEGE
MAZARIN; PALAIS BOURBON, . . . *Engravings, printed in color*

50- Three engravings printed in color by Janinet. After the paintings by Durand. Good impressions; in good condition, slightly foxed. Framed.

NICOLAS DE LARMESSIN (The Younger)

Skilful French engraver. Born in 1683; died in 1755.

- 60- 74. NICAISE. *Engraving*

Portalis, no. 7. After the painting by N. Lancret. Fine impression, final state. Small margins; in perfect condition. Framed.

- 18- 75. L'ACCORDEE DE VILLAGE. *Engraving*

After the painting by A. Watteau. Good impression. Small margins; in good condition. Framed.

J. A. LE CAMPION

Well-known French engraver. Born in 1736; died in 1819.

- 15- 76. VUE DE NOTRE DAME DE PARIS. *Engraving in color*

After the painting by Testard. Good impression; trimmed to the platemark. Together with two engravings printed in color Vue de la Maison de M. de Wailly, and Hotel de Boisgelin autrefois de Sully, by Guyot after the paintings by Sergent; good impressions, in fine condition. Framed.

35- BERNARD LEPICIE (The Elder)

Skilful French engraver. Born in 1698; died in 1755.

77. LE CHATEAU DE CARTES. *Engraving*

After the painting by J. B. S. Chardin. Fine impression. Large margins; in perfect condition. Framed.

JEAURAT LUCAS

End of the XVIII Century.

78. L'EXEMPLE DES MERES. *Engraving*

Extremely fine impression. Small margins; in perfect condition. Framed.

40-

ANTOINE MASSON

Celebrated French portrait-engraver. Born in 1636; died in 1702.

280-
79. GUILLAUME DE BRISACIER (THE GRAY HAired MAN). *Line engraving*

Dumesnil, no. 15. After the painting by Nicholas Mignard. First state before the name and titles of the personage. Extremely fine impression. Trimmed to the platemark; in perfect condition. Framed.

"Masson's undoubtedly masterpiece from an artistic as well as a technical standpoint is his beautiful portrait of the Queen's secretary, Brisacier, called the Gray Haired Man, a masterpiece of engraving and a worthy companion to Nanteuil's *Pompone* and Edelinck's *Philippe de Champaigne*."—W. O. CHAPIN

[See illustration]

CARLO DOMENICO MELINI (or MELLINI)

Well-known Italian engraver.

16-
80. DE SA MAJESTE LE ROY DE SARDAIGNE. *Engraving*

After the painting by F. Drouais. Extremely fine impression. Small margins; in perfect condition. Framed.

150-

JEAN MICHEL MOREAU (Called Moreau le Jeune)

Famous French painter-engraver. Born in 1741; died in 1814.

81. LE FESTIN ROYAL: FETE DONNEE AU ROI ET A LA REINE PAR LA VILLE
DE PARIS LE 21 JANVIER, 1782 A L'OCCASION DE LA NAISSANCE DE MON-
SEIGNEUR LE DAUPHIN. *Etching finished with the graver*
Portalis and Beraldi, no. 37; Boucher, no. 201. After the artist's own drawing. Fine
impression before letters but with coat of arms. Good margins; in perfect condition.

[See illustration facing page 22]



GUILLAUME DE BRISACIER

[NUMBER 79]

82. LE BAL MASQUE: FETE DONNEE AU ROI ET A LA REINE PAR LA VILLE DE PARIS, LE JANVIER 1782, A L'OCCASION DE LA NAISSANCE DU DAUPHIN.
Etching finished with the graver.

200- Portalis and Beraldi, no. 40; Boucher, no. 200. After the artist's own drawing. Fine impression before letters but with coat of arms. Good margins; in perfect condition. Companion piece to the preceding.

[See illustration]

ROBERT NANTEUIL

Celebrated French portrait-engraver. Born in 1630; died in 1678.

83. POMPONE DE BELLIEVRE. *Line engraving*

300- Dumesnil, no. 37. After the painting by Charles LeBrun. Beautiful impression of the second of four states with the crochet after the word *sculpebat*. Large margins; in perfect condition. Framed.

This is considered to be one of the four finest portraits in line engraving.

DANIEL ORME

Well-known English engraver. Born in 1766; died in 1832.

- 80-* 84. MORNING, OR THE HIGLERS PREPARING FOR MARKET. *Stipple engraving
in color*

After the painting by G. Morland. Good impression, final state, with full inscription. Small margins; in good condition, but slightly foxed. Framed.

P. PEIVENS

French engraver.

- 20-* 85. LOUIS XIII AND HIS QUEEN. *Engraving*

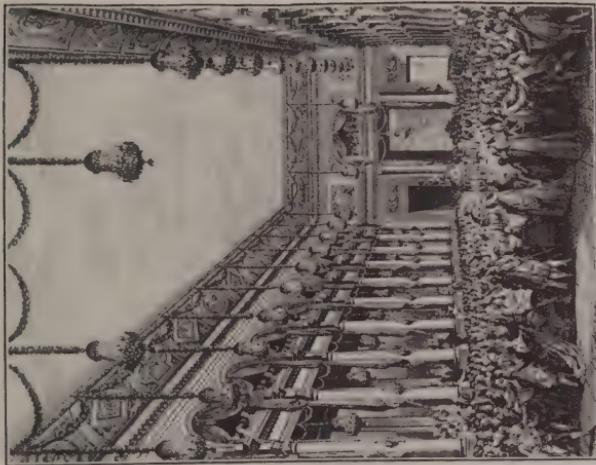
Extremely fine impression. Trimmed to the platemark; in perfect condition. Framed.

OGDEN M. PLEISSNER

Contemporary American painter-etcher.

- 15/-* 86. PASSING PINTAILS. *Drypoint*

Fine impression, signed by the artist, in perfect condition. Edition limited. Plate destroyed.



"LE FESTIN ROYAL" AND "LE BAL MASQUE": NUMBERS 81 AND 82



RICHARD PURCEL (also known as C. Corbitt)

Well-known English Mezzotint-engraver. Born about 1736; died about 1765.

87. WINTER AND SUMMER. *Mezzotint engravings*

After the paintings by Phil Mercier. Good impressions. Trimmed to the platemark; in good condition. Framed.

15-

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher born at Leyden in 1607; died at Amsterdam in 1669. Rembrandt was a pupil of Swanenburg and Lastman, but he was largely self-taught. "The opinion among etchers which enthrones Rembrandt as King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt".—P. G. HAMERTON

"In the whole history of art Rembrandt stands out as one of the solitary and unapproachable personalities who have struck their own style, and stamped their influence, for good or for bad, on posterity. In his etched work his unique position is realized to even greater advantage than in painting; for in the latter sphere Frans Hals, his senior by a few years, was not far behind in brilliance of brush and incisive delineation. But among contemporary etchers there was no one who combined the same mastery of medium with a tithe of his significance of expression. In fact, no worthy rival in this field can be found before the last century, and then in whom but Whistler? . . ."—ARTHUR M. HIND

125- 88. JESUS AND THE WOMAN OF SAMARIA, THE UPRIGHT PLATE. *Etching*

Bartsch, no. 71; Hind, no. 122. Original etching by Rembrandt. Extremely fine impression, signed in the plate: REMBRANDT 1634. In perfect condition. With the Morgan collection stamp on the back of print. Impressions of this quality are rarely seen.

From the H. Weber and Ferdinand de Portugal collections.

Purchased from Colnaghi of London.

325

89. THE SUPPER AT EMMAUS. *Etching*

Bartsch, no. 87; Hind, no. 282. Original etching by Rembrandt. The rare first state. Extremely fine proof, signed in the plate: REMBRANDT 1654. In perfect condition with small margin. With the Morgan collection stamp on the back of print.



[NUMBER 90]

90. YOUNG MAN IN A VELVET CAP WITH BOOKS BESIDE HIM. *Etching*
Bartsch, no. 268; Hind, no. 151. Original etching by Rembrandt. Extremely fine
impression on old paper, signed in the plate: REMBRANDT 1637. In splendid condition.
With the Morgan collection stamp on back of print.

Purchased from Colnaghi of London.

[See illustration]

WILLIAM SAY

Well-known English engraver. Born in 1768; died in 1834.

91. CROSSING THE BROOK. *Colored mezzotint engraving*

After the painting by H. Thompson. Good impression, final state, published January 10, 1804, with full inscription. Small margins; in good condition. Framed.
200-

MARTIN SCHONGAUER

Celebrated early German engraver, born at Ulm about 1445; died at Colmar in 1491. "Martin Schongauer, who so successfully exerted his influence in shaping the vast and speedy development of adolescent engraving, is just the man of whose life we eagerly wish to know more. His father, Caspar, a goldsmith of Augsburg, settled in Colmar, with his wife, before 1440, and was formally admitted to citizenship in 1445. Here their son Martin was born, presumably in that same year, or earlier, rather than later. He never married nor did he ever become a citizen of Colmar. We know scarcely anything regarding his youth and his education. In 1465 he matriculated at the University of Leipzig, not as a student, most likely, but in some other capacity, possibly a book-illuminator. His earliest engravings must have been made very soon thereafter, since we know that an engraver from Lower Germany, Israhel van Meckenem, made several copies of Schongauer's monogram, probably about 1468, but surely before 1470, as he then had proceeded in his journeys from the Upper Rhine into Franconia.... It may be well, therefore, to assume for the earliest engravings of our artist a date somewhat earlier than heretofore accepted, say about 1465. In 1488 Schongauer took up his abode in Breisbach, close by Colmar, and there he died February 2, 1491."—MAX GEISBERG

92. THE ENTOMBMENT. *Engraving*

600- Bartsch, no. 18. Original engraving by Schongauer. Superb impression, signed in the plate with the monogram 'ms'. Slightly trimmed within the platemark, otherwise in perfect condition. From the Great Passion set. With the Morgan collection stamp on the back of print.

[See illustration]

93. THE CRUCIFIXION. *Engraving*

550- Bartsch, no. 24. Original engraving by Schongauer. Extremely fine impression, signed in the plate with the monogram 'm-s'. With engraved borderlines showing, and the Morgan collector stamp on the back of print.

Purchased from Colnaghi of London.



"THE ENTOMBMENT" FROM THE GREAT PASSION SET

[NUMBER 92]

J. SMITH

Well-known English engraver. Born in 1654; died in 1719.

18- 94. CAROLUS I. *Mezzotint engraving*

After the painting by Van Dyck. Fine impression, with full inscription. Large margins; in perfect condition. Framed.

JOHN RAPHAEL SMITH

Celebrated English mezzotint-engraver. Born in 1752; died in 1812.

65- 95. THE HORSE FEEDER. *Mezzotint*

Smith, no. 185. After the painting by G. Morland. Extremely fine impression, final state, published May 1, 1799, with full inscription. Small margins; in perfect condition. Framed.

15- 96. LOUISA, LADY STORMONT. *Mezzotint*

Smith, no. 159. After the painting by G. Romney. Good impression, the rare first state before inscription and scratch letters, published May 18, 1780. Small margins; badly foxed.

15- 97. MR. BANKS. *Mezzotint*

Smith, no. 7. After the painting by Benjamin West. Fine impression, in the first state, published April 15, 1773, with full inscription. Small margins; small crack at the left side of the plate. Framed.

15- 98. MRS. PAYNE GALWEY. *Mezzotint*

After the painting by Sir Joshua Reynolds. Fine impression, published February 1, 1780. Trimmed to the platemark; in good condition. Framed.

75- 99. RETURN FROM MARKET. *Mezzotint*

Smith, no. 290. After the painting by G. Morland. Extremely fine impression, final state, published July 1, 1795, with full inscription. Small margins; in perfect condition. Framed.

JOSEPH CONSTANTINE STADLER

Celebrated English engraver. Born in 1780; died in 1812.

35- 100. THE BOMBARDMENT OF ALGIERS. *Lithotint, printed in color*

After the painting by C. H. Rogers. Fine impression, published February 14, 1818. Small margins; in fine condition. Framed.

CHARLES TURNER

Celebrated English painter-engraver. Born in 1774; died in 1857.

- 60- 101. GEORGE VISCOUNT MALDEN AND LADY ELIZABETH CAPEL. *Mezzotint*
After the painting by Sir Joshua Reynolds. Extremely fine impression, second state
with inscription, published July 14, 1817. Small margins outside the plate mark; in
good condition but slightly foxed. Framed.

18- 102. JOHN STEWART, ESQR. *Engraving*

Original engraving by C. Turner. Fine impression, final state with inscription, pub-
lished September 30, 1872. Small margins; badly foxed. Framed.

P. VANDREBANC

French engraver.

10- 103. FRANCIA ET HIBERNIAE. *Engraving*

After the painting by P. Lely. Good impression. Trimmed to the platemark; in good
condition. Framed.

ISRAHEL VAN MECKENEM

Celebrated Dutch engraver. Born in 1452; died in 1503.

38- 104. THE BEHEADING OF ST. JOHN, THE BAPTIST. *Engraving*

Bartsch, no. 185. Original engraving by Van Meckenem. Fair impression, signed in the
plate with the monogram IM. Trimmed within the platemark; with a slight fold through
the lower part of the print. Framed.

ADRIAN VAN OSTADE

Famous Dutch painter-etcher. Born in 1610; died in 1685.

40- 105. LE PAYSAN PAYANT SON ECOT. *Etching*

Original etching by Van Ostade. Good impression, signed in the plate. Small margins;
in good condition.

BERNHARD VOGEL

German engraver. Born in 1683; died in 1737.

106. IUSTUS IACO BUSPREU. *Mezzotint engraving*

After the painting by Kupecky. Extremely fine impression. Small margins; in good condition, but with margins slightly foxed. Framed.

10-

JAMES WARD

Celebrated English mezzotint-engraver. Born in 1770; died in 1859.

107. A BOY EMPLOYED IN BURNING WEEDS. *Mezzotint*

Frankau, no. 10. After the painting by Morland. Extremely fine impression, the state before the inscription and open letters, published April 1, 1793. Small margins; slightly foxed. Framed.

[See illustration]

110-

WILLIAM WARD

Celebrated English mezzotint-engraver. Born in 1766; died in 1826.

108. JUVENILE NAVIGATORS. *Mezzotint*

Frankau, no. 176. After the painting by G. Morland. Extremely fine impression, final state, published October 28, 1789, with full inscription. Small margins; in perfect condition. Framed.

110-

THOMAS WATSON

Celebrated English mezzotint-engraver. Born in 1743; died in 1781.

109. HENRY, LORD APSLEY AND BROTHER. *Mezzotint*

Smith, no. 1. After the painting by N. Dance. Extremely fine impression, in the first state before inscription, but with date June 28, 1776. With large margins; in fine condition. Framed.

20-

110. MRS. CREWE. *Mezzotint*

Smith, no. 10. After the painting by Sir Joshua Reynolds. Extremely fine impression, the rare first state before any inscription, published October 23, 1773. Good margins; in perfect condition. Framed.

30-



A BOY EMPLOYED IN BURNING WEEDS

[NUMBER 107]

HENRY WHITE

Contemporary American etcher.

111. A NEW ORLEANS HOUSE; A NEW ORLEANS YARD. *Etchings*

Two original etchings by H. White. Fine impressions, signed and printed by the artist. In perfect condition. Edition limited. Plate destroyed. Framed.

✓✓

MASTER M Z (Matthäus Zasinger?)

Flourished about 1500.

"Another engraver, also probably belonging to Bavaria, is the master of the monogram M Z, who has been generally called Matthäus Zasinger, though upon little foundation . . . Working like Mair, at a time of transition, he stands in sharp contrast to the latter as already betraying the influence of Dürer, and anticipating, more particularly in his landscape, the freer style of the etchers of the Regensburg School."—A. M. HIND

✓✓ 112. ST. CATHERINE. *Engraving*

Bartsch, no. 111. Original engraving by Zasinger. Very rare. Good impression on old paper, signed in the plate with the initials M.Z. Has repair in upper right corner.

[END OF SALE]

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